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> *'Far more than a King… he is a Man who may command me'*
>
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As a Ranger, Aragorn has spent many years wandering the wilds, battling all manner of foul foes. When he joins the Fellowship of the Ring at the council of Elrond, he pledges to defend the Ringbearer with his life – a promise that he proves to keep time and time again during their quest.

After the breaking of the Fellowship, Aragorn leads his comrades Legolas and Gimli to Rohan. There they hunt the foul Uruk-hai that kidnapped Merry and Pippin, and aid the Rohirrim in their skirmishes against the Orc Warg riders. In a terrifying running battle against the deadly Sharku, Aragorn is dragged over the edge of a precipice and left for dead. After regaining consciousness, Aragorn makes his way to Helm's Deep, where he organizes the defenders to repel a massive force of Uruk-hai. Battling courageously, he is recognised as a true king of Men by Theoden, who rides alongside him in a final desperate charge into the massed Uruk-hai!

In this Pack's Battle Game, Aragorn arrives at Helm's Deep and clashes with a small force of Uruk-hai who are trying to find a secret entrance into the fortress! In Playing the Game we look in more detail at movement and the effects of terrain, so that the landscapes of Middle-earth can have an even greater effect on your games. In the Painting Workshop we show you how to paint this Pack's metal Aragorn figure, while in Modelling Workshop there is a ruined building project for you to try your hand at!

◄ MIGHTIEST OF HEROES

Aragorn readies himself to take on the hordes of Uruk–hai at Helm's Deep.

Movement and Terrain

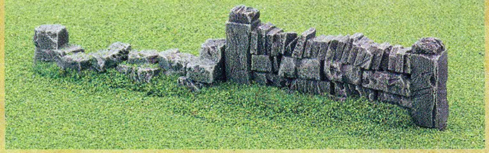
In this Pack's Playing the Game we take a look at the advanced rules covering movement and terrain. These rules will add an extra dynamic to your games, and will prove especially useful when playing this Pack's Battle Game (pg 8–13).

➤ FLIGHT TO THE FORD
Barriers affect the movement of warriors in your Battle Games. Here the fast-flowing stream slows the Ringwraiths down, enabling Arwen to weave her spell.

In Pack 3, we looked at the basic rules for Priority and Movement so that you could start to use them in your Battle Games straight away. Now that you have had a chance to learn those rules and become confident using them, it's time to learn the additional rules that will not only allow your warriors to carry out new actions on the battlefield, but will also make much more use of the scenery you have been constructing in the Modelling Workshop projects. Future modelling projects will provide an even more diverse range of obstacles and terrain pieces. The tactical considerations that this terrain provides will make your games even more dramatic and fun!

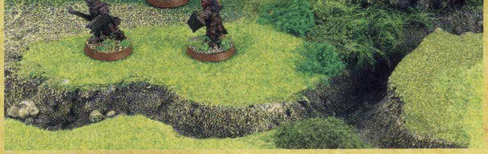
TYPES OF TERRAIN

In Pack 3 we looked at how difficult terrain affects movement by forcing your models to halve their move rate. In this Pack we introduce barriers. Barriers can take many forms on the tabletop – examples include a stack of barrels, a hedgerow, a rocky outcrop, or a clump of bushes. A barrier can also be something that cuts into the landscape, such as a stream or ditch. It is important to make the differences between the types of terrain clear, and so here are some examples of various pieces of terrain.



WALL

◄► BARRIER
These block movement. Models must either go around them, jump or climb over them.



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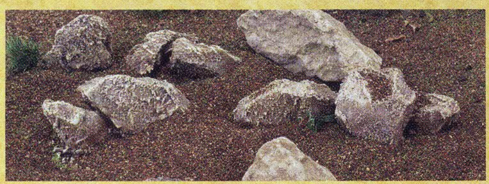
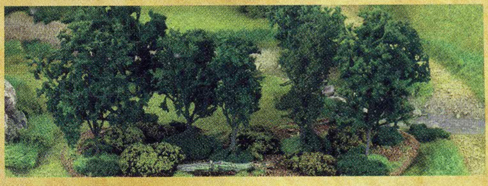


ROCKY GROUND

◄► DIFFICULT TERRAIN
This slows down movement as models carefully pick their way through it.



FOREST

How Barriers Affect Models

The main difference between a barrier and an area of difficult terrain is that a barrier is something you might leap over, whilst an area of difficult terrain is something you must slog your way through. A good example is a hedge – a barrier you might leap over – as opposed to a whole patch of thick undergrowth where all you can do is push your way through.

The effects of barriers are very much dictated by the size of your models compared to the size of the barrier. A Hobbit would have trouble climbing a low wall, for example, whereas a Cave Troll would simply step over it! Depending on a particular model's height and the size of the barrier, the model will be able to cross the barrier unhindered, jump it, or have to climb it.

- If a barrier is very low and narrow then a model can cross unhindered – the warrior simply strides over the barrier. A model can automatically cross any barrier if the barrier's height and width are less than half the height of the model. For example, if a model is 28mm/1" tall it can cross a barrier that is less than 14mm/½" high and less than 14mm/½" wide.
- If a barrier is at least half as high or half as wide as the height of a model, but not more than twice as high or wide, then the barrier can be jumped and is described as an 'obstacle'. For example, a wall 28mm/1" high would form a jumpable obstacle to a model that was 28mm/1" tall but not to a model that was 60mm/2½" tall, who would simply stride over it!
- If a barrier is very high or very wide then it cannot be crossed at all or can only be crossed by climbing as noted later. A model cannot cross any barrier that is more than twice the height of the model itself without climbing it (see pg 5). For example, a model that is 28mm/1" tall cannot cross (or must climb) a wall that is 57mm/2⅓" high. Some barriers – especially very steep and very smooth ones – are considered impossible to climb. Players must use their own judgement to decide if a barrier is impassable in this way.

TOP TIP

If there is any doubt as to what a piece of scenery on the battlefield counts as, then the players should decide between themselves before battle commences. It is up to the players' common sense to decide which scenery counts as what. If you really can't decide between you, then roll a dice. On a 1, 2, or 3 one player is right, on a 4, 5 or 6 the other is.

➤ **LOW BARRIER**
The low part of this wall is less than half the height of the elf, and he may move across it normally.

◄ **OBSTACLE**
This woodpile provides an obstacle that must be jumped or moved around.

➤ **HIGH WALL**
Gimli will have to climb if he wants to get over this high wall.

Jumping an Obstacle

Sometimes a model will have no choice but to negotiate a barrier in order to move beyond it, as in the case of a stream, for example. On other occasions a model might be able to move around, taking a longer route but avoiding the inconvenience of tackling the barrier itself.

To get over an obstacle a model must first move up to it and must have at least enough movement remaining to reach the other side were the obstacle not there. A model that does not have enough Move distance to cross the obstacle must wait until the following turn.

A single dice is rolled to see if the attempt is successful. The higher the score, the more successful the jump. If the obstacle is taller or wider than the model's height, subtract 1 from the result. Next, consult the Jump Table on the right.

Jumping a Gap

To jump a gap, refer to the Jump Table as you would for jumping an obstacle. On a 1 the model does not simply fail to cross but falls down into the gap. A model falling further than twice its own height may be injured as a result. For example, an Elf which is 28mm/1" tall will only take damage if it falls more than 56mm/2½". See Falling (pg 5) for details about taking damage from falls.

> *'Nobody tosses a Dwarf!'*
>
> GIMLI

JUMP TABLE

DICE	RESULT
1	Stumbles and fails – the model does not cross and cannot move further this turn.
2-5	Success – the model successfully clambers over the obstacle and reaches the other side. The warrior is placed on the other side of the obstacle with its base touching it and cannot move further this turn.
6	Effortlessly bounds across – the model leaps over the obstacle and can complete its move if it has any remaining.

➤ OBSTACLE
This Elf has a move of 14cm/6". The model moves 4cm/2" forward towards a hedge. The hedge is 2cm/1" high and a roll is required to cross.

◄ THE JUMP TEST
The player rolls a dice and scores a 6. This means the Elf effortlessly bounds across the hedge!

▼ SUCCESSFUL JUMP
The Elf moves 10cm/4" forward, crossing the hedge as he does so.

Climbing

Terrain that is more than twice the height of a model may not be jumped. As mentioned earlier, it is up to players to decide if a piece of terrain is climbable or impassable. If it is climbable, then the surface will offer enough handholds so that it can be scaled steadily. In this case treat the vertical surface as difficult terrain and move the model upwards or downwards, counting the distance it moves as double the actual measured distance. In addition, roll a dice when the model starts to climb and at the start of each move whilst climbing, then consult the Climb Table on the right.

A model can jump, climb or fall down a vertical drop of up to double its own height without penalty. For example, a model with a move of 14cm/6" could move 7cm/3" to the edge of a ruined platform, jump down to the ground, and move 7cm/3" further. No Jump roll is required to jump down in this way.

CLIMB TABLE

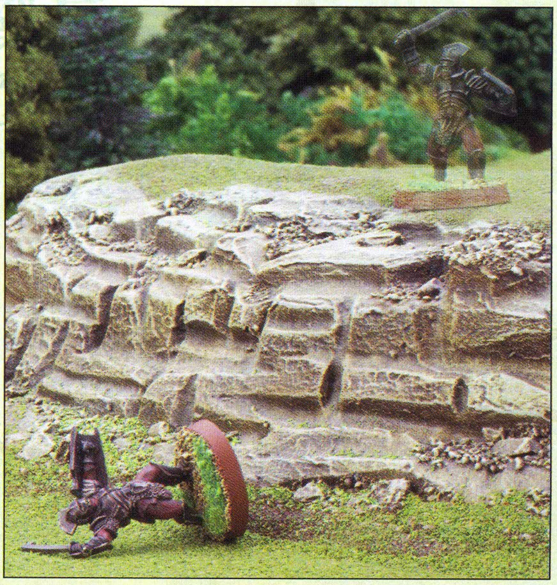
DICE	RESULT
1	Fall – the model slips and falls to the ground. See rules below.
2-5	Continue to climb – if the top/bottom is reached, place the model at the edge. The model cannot move further that turn.
6	Continue to climb – if the top/bottom is reached the model can complete any remaining move.

➤ THE CLIMB TEST
These Uruk–hai need to roll 2–6 on a dice to climb up this cliff face.

Falling

Jumping or falling down a drop of more than twice the model's height is dangerous. If a model jumps or falls in this way it is automatically placed at the foot of the drop and suffers one Strength 3 hit for each full 2cm/1" of fall. So, a model that falls 5cm/2" suffers two Strength 3 hits, and so on. Refer to the Wound Table in Pack 5's Playing the Game for details of how to work out the effect of hits on the model.

It's also important to note that when jumping down a drop of more than double the model's height, no Jump roll is required to make the descent, no matter how far it is. The warrior plummets to the ground quite uncontrollably! Even if the model survives the fall, it may move no further that turn.



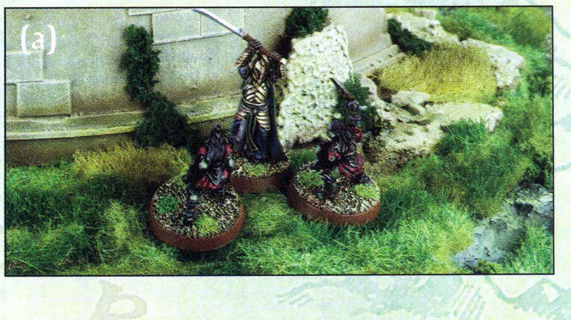
◄ FALLING DOWN
The Uruk–hai fearlessly leaps down from the rock face, and must take three Strength 3 hits!

Trapped Fighters

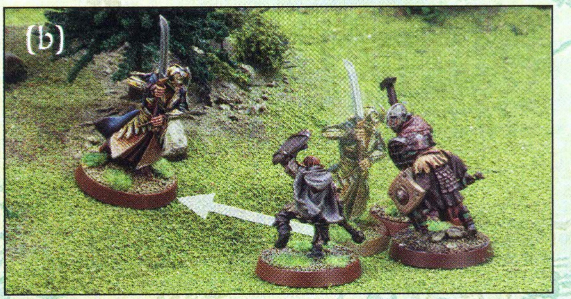
As mentioned in Pack 4, warriors who lose a fight but are unable to back away are counted as trapped. Trapped warriors take double the usual number of strikes in combat.

To clarify this rule, any piece of terrain that counts as an obstacle, whether climbable or impassable, will prevent a fighter from backing away (pic a). Difficult terrain and low barriers do not prevent a model from escaping (pic b).

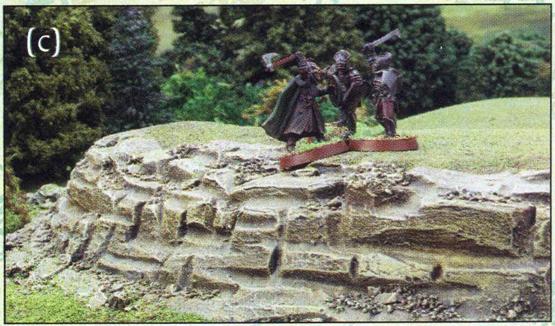
One important thing to note here is that models who are fighting against a steep drop are treated slightly differently from normal trapped fighters. A warrior that is unable to back away because of a sheer drop such as a chasm or high wall can choose either to remain where it is or to jump! If the warrior stays where they are, they count as being trapped in the usual way. If they jump, they risk suffering damage exactly as if they had fallen.



➤ TRAPPED!
The Elf cannot back away because the wall behind him blocks his path.



➤ ESCAPE
The Elf may back away as normal through the dense terrain.



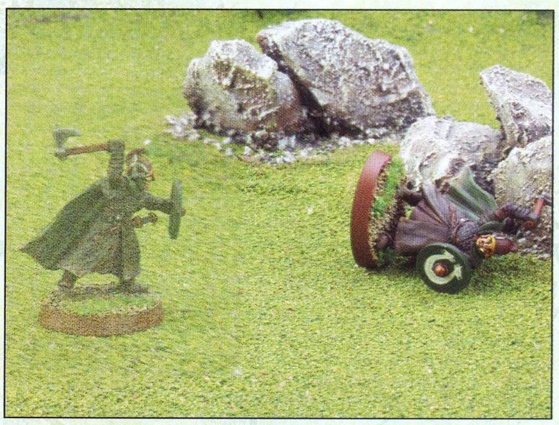
➤ ON THE EDGE!
With his back to the cliff face, the Warrior of Rohan must choose to fight on or jump.

Models on the Ground

Real warriors on foot can conceal themselves from view by crouching or lying behind cover. To represent this in your Battle Games, players must lie their models down. This costs each model half its movement, so if a model with a move of 14cm/6" only moved 7cm/3", it could then lie down. This makes it easier to stay out of the enemy's line of sight, but if a model is on the ground and its body is still completely visible to enemy models, it can still be seen. A model that is already on the ground can get up in its Move phase. This also costs the model half of its movement distance. The model can then complete the rest of its move normally.

The Move rate of all lying-down models is reduced to 2cm/1". This represents the warrior crawling along on its hands and knees.

If a model is lying directly behind cover we assume the warrior is capable of peeking through or over its cover without exposing itself to view. A model lying behind cover is therefore assumed to be able to see as if it were standing, even though the cover might be in the way of the model's eye view.



▲ HIDING FROM THE ENEMY

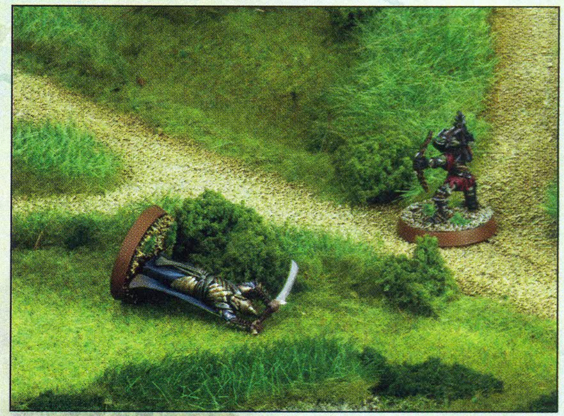
The Warrior of Rohan has only moved 7cm/3", and uses the rest of his movement to lie on the ground.

Attacked on the Ground

If a model is on the ground and the enemy's line of sight to its body is partially obscured by scenery or other models, then it can only be seen by an enemy if a dice is rolled and scores 4, 5 or 6. On the roll of a 1, 2 or 3 the model can't be seen because it is too cleverly concealed. This is called a 'spotting' roll. It is necessary to roll a 'spotting' dice for each enemy trying to spot the model – only enemy models that successfully spot the model on the ground will see it.

While on the ground, a model does not have a control zone and is unable to charge an enemy or shoot, regardless of whether it can see a target or not. It also cannot use any weapon except shields, hand weapons, knives and daggers (rules for other types of weapons will be covered in a future Pack).

If a model is charged while on the ground, it cannot stand up in the Move phase, but it will attempt to stand in the Fight phase. Determine who wins the fight as normal. If the model on the ground wins the fight then it cannot strike – but automatically stands up instead. If the model on the ground loses, it remains down, is pushed back 2cm/1" and is counted as being trapped (See Pack 4 pg 4-5 for details).



▲ CONCEALED FROM VIEW

The Goblin must roll a 4, 5 or 6 on a 'spotting dice' before the Elf can be seen.

Defend the Ruins!

In this scenario we look at what might have happened if the Uruk–hai knew of a secret entrance into the Glittering Caves during the Battle of Helm's Deep. Can Aragorn prevent the Uruk–hai from swarming in?

Saruman aims to wipe out all the Rohirrim men, women and children. His Uruk-hai have marched on Rohan and engaged King Theoden's forces at Helm's Deep. During the siege the women and children seek refuge within the Glittering Caves. Then, after the Deeping Wall is breached, King Theoden leads a desperate charge into the Uruk-hai hordes in order to buy enough time for the trapped women and children to escape from the caves.

In this Pack's Battle Game we see what might have occurred if Grima Wormtongue had informed Saruman of some secret passages that lead into the Glittering Caves from behind the Deeping Wall, a way for the Uruk-hai to enter unopposed. Aragorn is now the only warrior standing between the Uruk-hai and the secret entrance. 'What if' scenarios like this one are a great way to expand your Battle Games and still remain true to the spirit of the films.

Aragorn defends the people of Rohan from the Uruk–hai.

YOU WILL NEED

SEVERAL SIX-SIDED DICE

TAPE MEASURE

PEN OR PENCIL

RECORD SHEET

5 URUK-HAI WITH SWORDS AND SHIELDS

ARAGORN

THE COMBATANTS

An Aragorn metal miniature is included as part of this *Battle Games in Middle–earth* Pack. The Painting Workshop on pages 14-17 gives details on how to paint him. You will also need five Uruk-hai warriors, which were supplied with Pack 4.

Ruthless Uruk–hai warriors.

Aragorn, hero of Helm's Deep.

CHARACTER PROFILES

ARAGORN™

As a ranger of the north, Aragorn has roamed alone through many of the wild places of Middle-earth, fighting evil wherever he is needed. But as Isildur's only surviving descendant he is also heir to the throne of Gondor, and that places a great responsibility upon him. As king he would be responsible for the fate of an entire nation of people. As Aragorn's journeys draw him closer to the borders of Gondor, he must prepare himself for that possibility.

> *'The defences have to hold!'*
>
> GANDALF™

URUK-HAI™

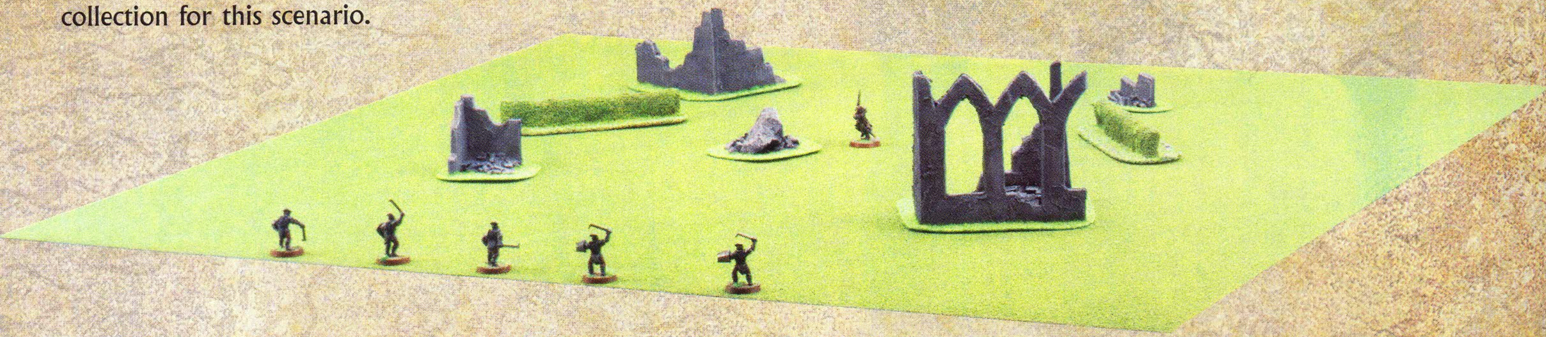
Saruman's vast army of fighting Uruk-hai has been bred and equipped for but one purpose, to kill everyone in Rohan! With Theoden's rule weakened by deceitful advice and his warriors scattered defending outlying settlements from attacks, Rohan is ill prepared for invasion. Its only hope lies in the defence of Helm's Deep. If this mighty fortress falls then all of Rohan will be open to Saruman, and his Uruk-hai will feast on the man-flesh of the Rohirrim.

> *'There will be no dawn for Men'*
>
> SARUMAN™

The Gaming Area

Any flat surface can be used as a gaming surface as long as it is about 90cm/3′ by 90cm/3′. Even a section marked out on a board or the floor is fine. You will need about half a dozen pieces of scenery from your collection for this scenario.

A few areas of ruins and rubble from this Pack's Modelling Workshop (pg 18-21) would be ideal to use.



▲ DEFEND THE RUINS!
Aragorn is all that stands between the Uruk-hai and the refugees hiding in the Glittering Caves.

Placing Scenery

For this scenario the Good player places the scenery and the Evil player gets to set up his models first. Place the scenery in a fair manner, so that it is spaced more or less evenly and not too close to any one table edge. Once the scenery is placed, the Evil player chooses a table edge and sets up his models anywhere he likes along it. Aragorn is then placed in the middle of the table, ready to defend the ruins.

Before you start to play the game it is a good idea to take a few moments to agree what class of terrain each piece of scenery falls into. As you can see from this Pack's Playing the Game this is important to know, as different types of terrain can have a big effect on the game.

➤ DIFFICULT TERRAIN
Inside these ruins is classed as 'difficult' terrain.

Base Profile

In this scenario Aragorn does not have his bow and is equipped with a chainmail shirt from the armoury at Helm's Deep. This adds +1 to his Defence. The Uruk-hai are equipped with shields that also provide them with +1 Defence. Both these modifications have been included in the profiles below.

	F	S	D	A	W	C	Move
Aragorn	6/3+	4	6	3	3	6	14cm/6"
Uruk-Hai	4/-	4	6	1	1	3	14cm/6"

WINNING THE GAME

'Defend the Ruins!' has some special victory conditions so we will take a moment to explain them here.

The Uruk-hai must search the ruins to find the entrance to a secret passage that leads into the Glittering Caves. The game will last for only ten turns so it is important to keep a note of what turn you are on as you play. After this time the Rohirrim will mount a proper defence and seal the entrance shut. So, if at the end of turn ten the Uruk-hai have not found the entrance, then the good side wins. It is the number of Uruk-hai that make it into the tunnels that determines who has won, according to the following table.

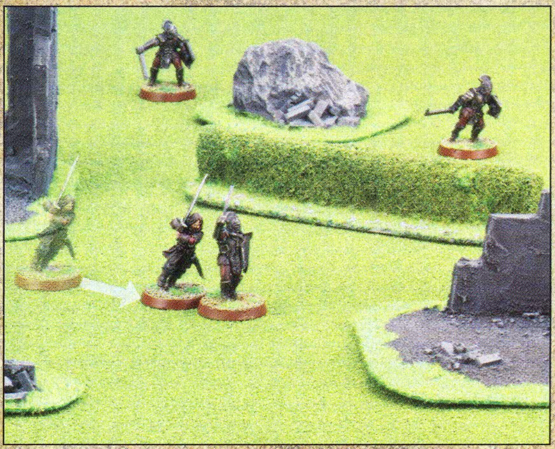
Uruk-hai that enter tunnels	Result
0-1	Good side wins
2-3	Draw
4-5	Evil side wins

The Game

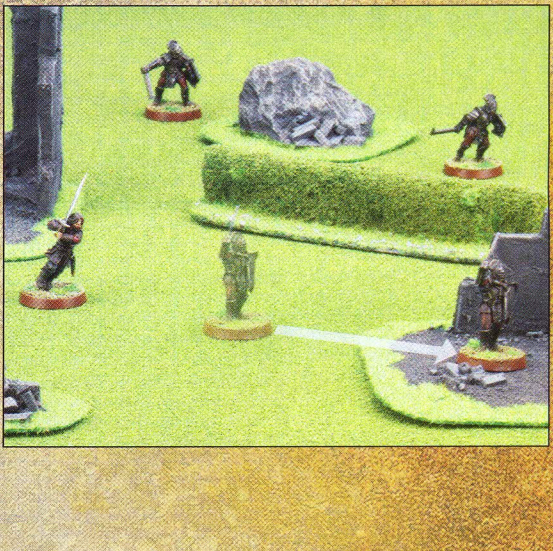
1 Priority

The Good side gets priority in the first turn. After that roll to see who gets priority in the usual way.

Holding priority gives many advantages in the Fight phase but in this scenario it is especially useful in the Move phase. The side that holds priority gets to move their models first, and this is significant if, for example, you are chasing someone. If you get to move before the person you are chasing you may be able to catch him and engage him in combat before he can move away.



◄ THE CHASE IS ON
If Aragorn wins priority he can catch the Uruk-hai in combat.



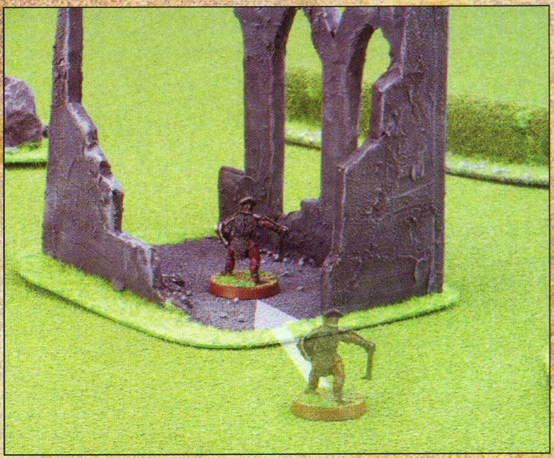
► THE CHASE CONTINUES
If the Uruk-hai player wins priority then he can stay ahead of Aragorn for another round.

'It is an army bred for a single purpose... to destroy the world of men'

ARAGORN TO KING THEODEN

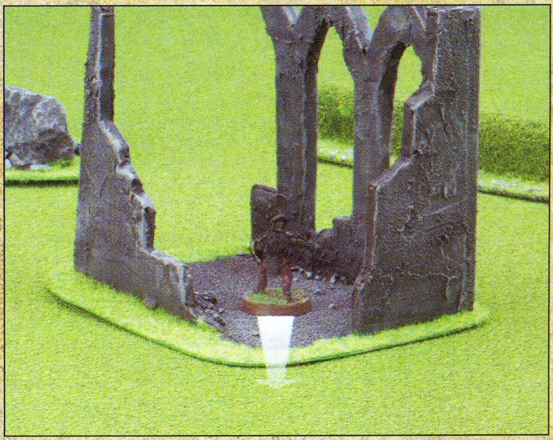
2 Move

The Move phase is conducted in the same way as in previous Packs' Battle Games, only this time pay particular attention to the rules in this Pack's Playing the Game regarding obstacles, barriers and difficult terrain. Once the secret entrance to the underground tunnels has been found (see the Fight phase below for details on this) the Uruk-hai may start to move into them. To do this they must start their move on the terrain piece containing the entrance. Then, as long as they are able to move, they enter the tunnels and are removed from the board. Remember, if a model is locked in combat it may not move in the Move phase.



➤ HEAD FOR THE TUNNELS

This Uruk-hai must first move into the ruins containing the tunnel.



◄ KILL THE ROHIRRIM!

Next turn the Uruk-hai enters the tunnels and heads for the caves.

3 Shoot

No models in this scenario carry bows so this phase is missed out entirely.

4 Fight

In the Fight phase models that are locked in combat fight as described in Pack 4's Playing the Game. The Uruk-hai can also search the ruins in this phase, and try to find the secret entrance to the caves.

THE SECRET ENTRANCE

In this scenario the entrance may be hidden in any of the scenery pieces except hills. To search, the warrior must first be touching the piece of scenery they wish to explore, or if searching ruins they must be inside them. Then, as long as they are not locked in combat, they may roll a dice.

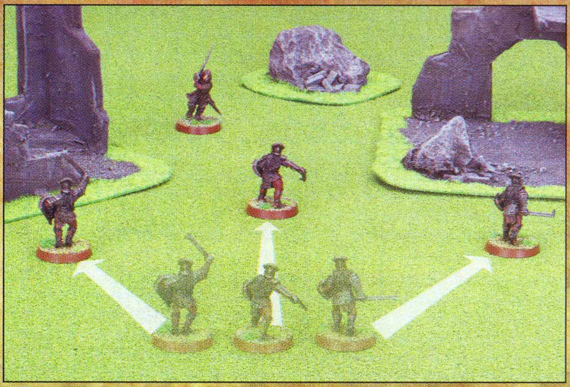
If the result of the roll is 6, the entrance has been found. You should roll just one dice for each piece of scenery regardless of how many Uruk-hai are searching there. Each piece of scenery may only be searched once. If the secret tunnels have not been found by the time you come to search the last piece of terrain, the remaining piece automatically has the entrance in it.

▲ REVEALED

On a roll of 6 the Uruk-hai has discovered the secret entrance.

URUK-HAI TACTICS

In this scenario the Uruk-hai are in a race against time, as they only have ten turns to complete their mission. Therefore it is a good idea to maximise your chances of finding the entrance as quick as possible. Try spreading your Uruk-hai out at the start and send each one of them off to search a separate piece of terrain. The more time you spend in combat with Aragorn the less time you will have to search, as he is a mighty warrior and it may take some time to kill him.

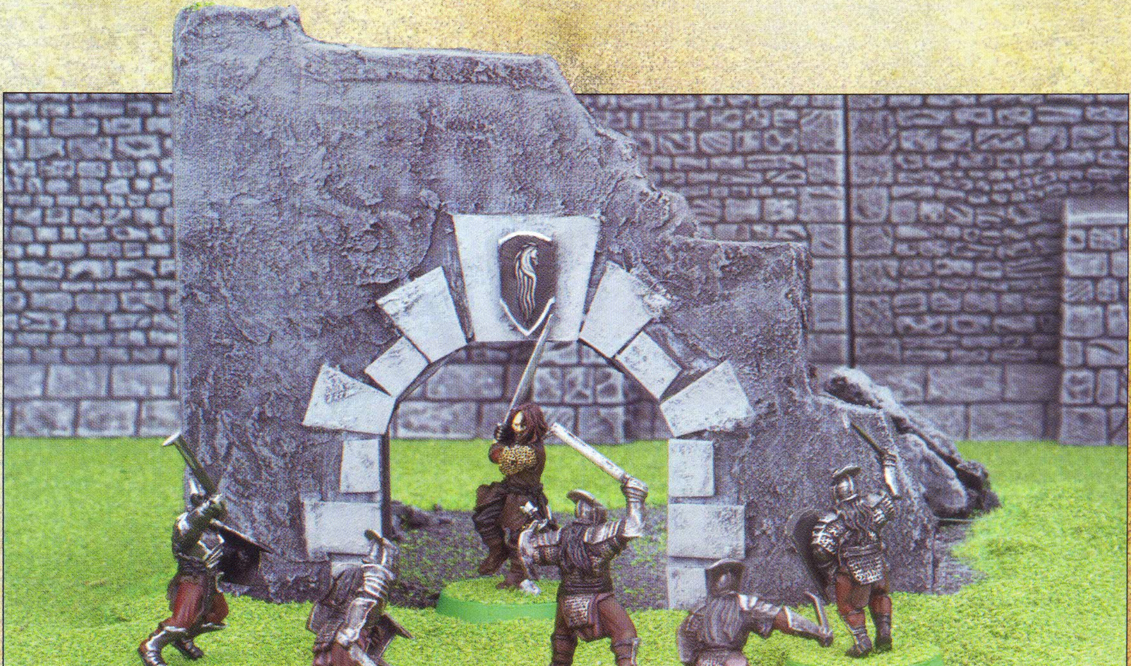


◄ SPLIT UP
The Uruk-hai spread out to avoid Aragorn for as long as possible.

ARAGORN'S TACTICS

Aragorn has a tough job in this scenario. He has to chase around killing off the Uruk-hai before they escape into the ruins. Try to pick your fights cleverly so you slow down the enemy as much as possible. Remember the Uruk-hai can only search if they are not locked in combat. If you have a choice between charging a model in ruins and one outside the ruins, charge the one who is inside as this will stop him from being able to search in the Fight phase.

◄ INTO THE RUINS
Charging the Uruk-hai in the ruins will slow the search down.



► HEROIC STAND
Aragorn defends the tunnel entrance from the evil invaders.

Aragorn™

As a courageous member of the Fellowship, Aragorn is always ready to leap into the fray to rescue and defend his companions. At the Battle of Helm's Deep he is instrumental in defending against the Uruk–hai hordes. The dynamic miniature you will have received to re–create this action is also very easy to paint.

A Warrior Hero

In this Pack's Painting Workshop we take a look at how to paint your Aragorn model. Simple painting techniques will reflect Aragorn's practical and weatherworn leathers very well. While in Rohan he also acquires a chainmail shirt for some extra protection – we will show you a simple way to make this armour look like it was fashioned in the forges of the Rohirrim. The acrylic paints you will need to paint Aragorn are black, brown, red, silver, gold and flesh. These paints were supplied with the first three Packs of *Battle Games in Middle–earth.* Additional paints are available from good hobby stores, or ordered direct on our website.

PAINTING ESSENTIALS

YOU WILL NEED

A PAINTBRUSH

BLACK, BROWN, RED, SILVER, GOLD AND FLESH ACRYLIC PAINTS

A SMALL POT OF CLEAN, COLD WATER

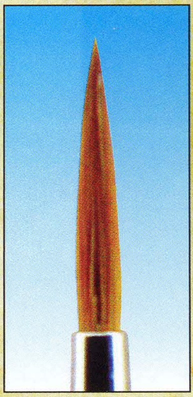
MIXING TRAY

NEWSPAPER

KITCHEN ROLL OR TISSUES

▼ SELECTING YOUR PAINTBRUSH

Repeated use of the dry–brushing technique can permanently spread the bristles of your brush. This will make it difficult to paint detail, and so it is a good idea to keep a separate brush that is used exclusively for dry–brushing.



◄ FINE POINT

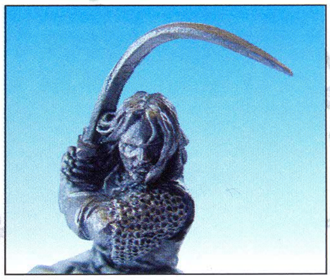
This brush is kept sharp for normal painting.

► DRY-BRUSH

This brush is just used for dry–brushing.

Preparing Your Model

One thing to be aware of when preparing your model is that Aragorn's sword may be slightly bent. This is easily corrected by gently bending the sword so that it is straight again. Using a craft knife or some clippers remove any unwanted 'flash' that is left over from the casting process. Once that is done, undercoat the model with black paint. Make sure you get your undercoat into all the dips and crevices – even into the rings of the chainmail.



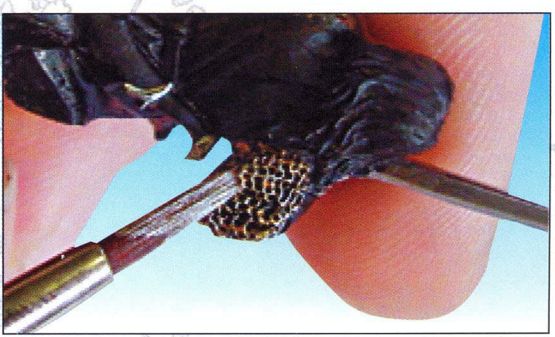
◄ The bend in Aragorn's sword is easily fixed.

Painting Your Miniature

① Weapons and Armour

Paint the chainmail using the dry-brush technique. First put some gold paint on your brush, and wipe this across some kitchen roll until almost all the gold is wiped off. Then gently draw the brush over the chainmail areas. Repeat if necessary to ensure all the chainmail is covered. Remember the idea here is to deposit gold onto the top of the armour while leaving the holes black. Next repeat the same process, only this time with silver paint. You only need to leave a small amount of silver on the model this time, so that some gold still shows through from underneath.

Paint Aragorn's sword and the details on his scabbard and dagger with the silver paint. Once this is dry, mix some black paint with lots of water to make a thin wash. Paint this wash over the silver to bring out the detail.



◄ A very light coat of silver leaves the gold paint showing through. Note that the holes in the chainmail are still black.

◄ Aragorn's scabbards are decorated with silver.

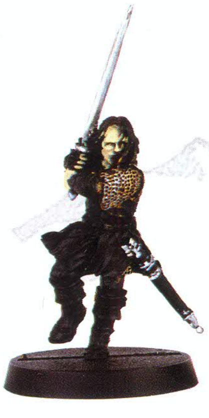
► A black wash really brings out the detail.

② Aragorn's Face

For this next step you will need a brush with a fine point, as Aragorn's face requires some care to paint well. With only a small amount of flesh paint on your brush begin painting Aragorn's face and hands. The trick here is to leave a small line of black undercoat around his face, along the side of his nose, and where his eyes are. This gives the impression of depth and detail on the model. Leave the gaps between his fingers black too. This technique is called 'black lining' and can be a very useful and easy technique to use. In the next step you will be painting the hair, so if some of your flesh paint goes onto Aragorn's hair don't worry too much.

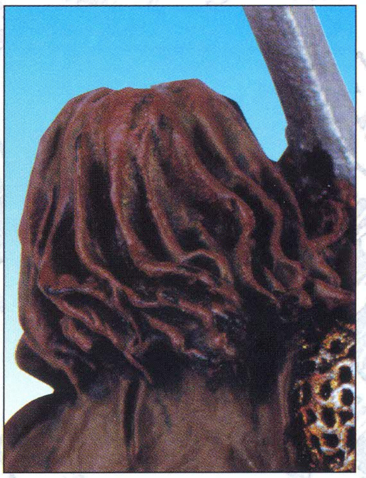
◄ ▲ Take your time when painting tricky detail like this.

► This is how your model will look at the end of Step 2.



3 Painting the Hair

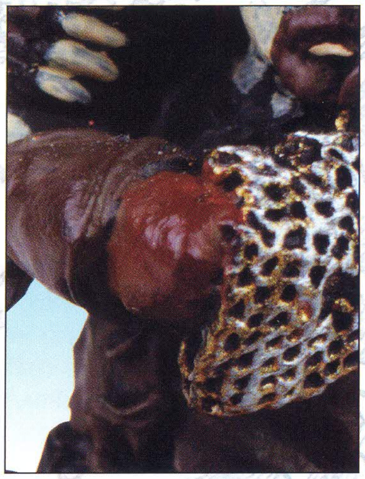
Mix some brown and flesh paint together on your mixing palette until you have a brown tone that is slightly lighter than just pure brown. Now use the 'dry-brush' technique to brush this mix onto Aragorn's hair. Try not to get any paint onto Aragorn's face at this point.



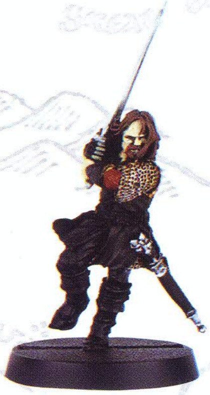
➤ *Use the dry–brush technique on the hair.*

4 Aragorn's Shirt

The shirt colour is simply a mix of red and brown paint. Create a mix on your palette that you like. When you have a colour you are happy with, paint this onto the shirt.



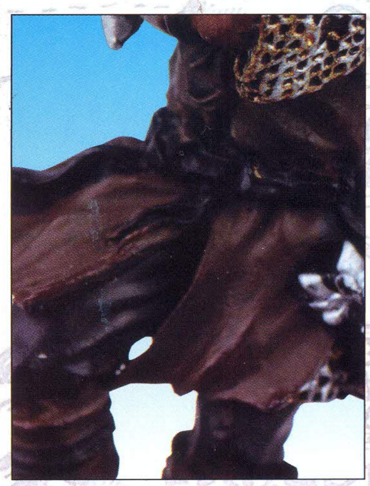
➤ *The shirt is painted with a mix of brown and red.*



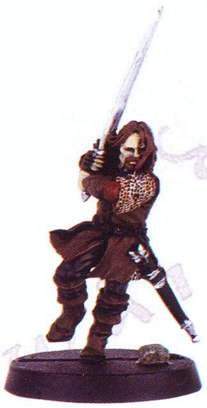
◄ *At the end of Step 4 your Aragorn miniature will look like this.*

5 The Leather Areas

In this step paint all the leather pieces. The areas you want to be painting are Aragorn's leather jerkin, boots, glove, dagger scabbard and arm greaves. Give them all an even coat of brown paint. Again, try to be as careful as you can so you don't let any paint stray onto an area you have already painted.



▲ *Use brown to paint the leather.*



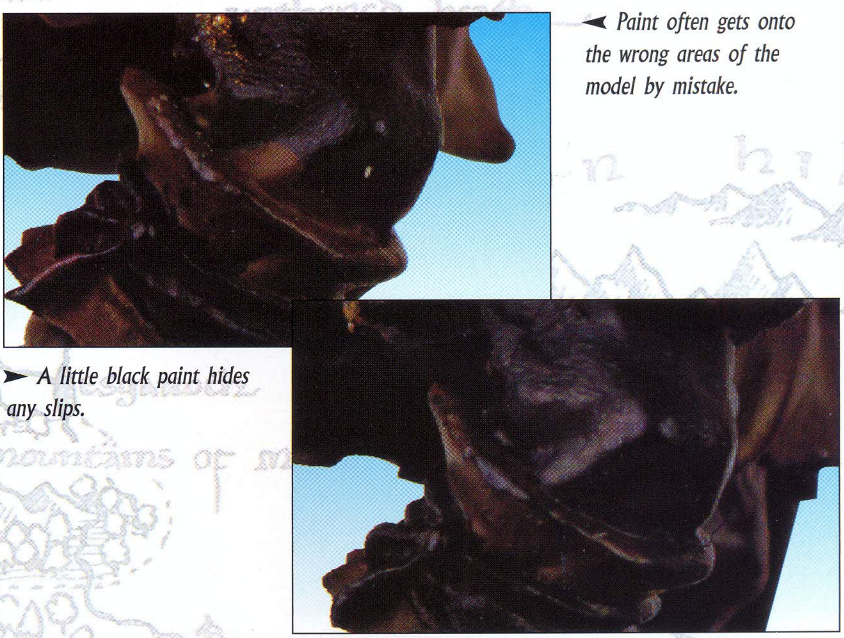
◄ *Aragorn at the end of Step 5.*

6 Finishing Details

Once all the leather is painted the model is almost finished. All that is left is to paint in the little details. First take the black and paint Aragorn's trousers. Since these should still be black from the undercoat it is just a matter of painting over any stray bits of paint that have found their way onto the trousers. While doing this you can paint the straps on his boots too.

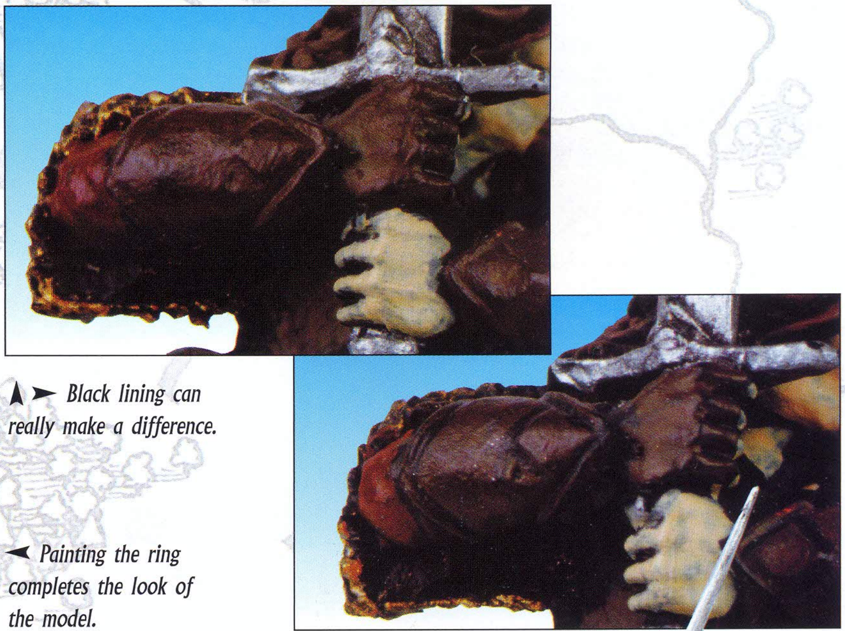
Next carefully paint Aragorn's belt black. When that's done you can try 'black lining' the arm greaves. To do this take a small amount of black paint and put it on your mixing palette. Add to this a little water so that the paint runs smoothly. Put a tiny amount of this paint onto the tip of your brush, then very carefully paint the black into the creases and gaps on the greaves. This will bring out the detail of the leather.

The last thing to paint on the Aragorn model is his ring. Do this by painting a tiny dot of silver onto the ring on his left hand. All that is left now is to paint and flock the base and Aragorn is ready for action.



◄ Paint often gets onto the wrong areas of the model by mistake.

► A little black paint hides any slips.



▲► Black lining can really make a difference.

◄ Painting the ring completes the look of the model.

TOP TIP

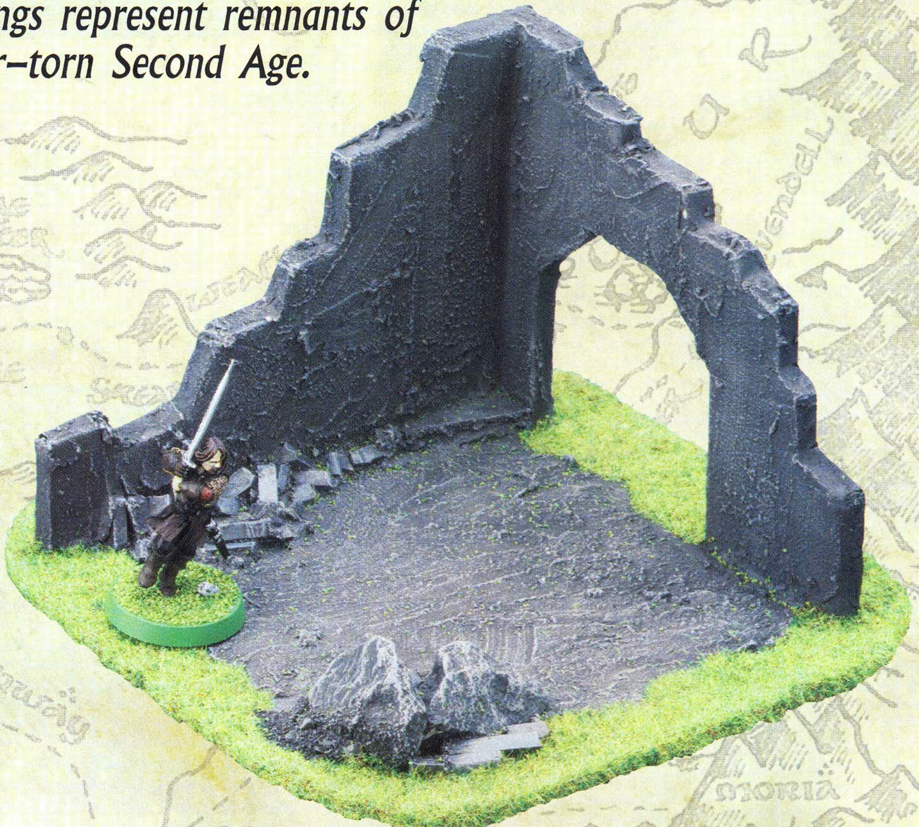
To make the base look a little more interesting and realistic, try sticking a small stone on the base. Paint it black, followed by a dry-brush of light grey before you paint the rest of the base green. Finish the base by adding flock as usual, carefully avoiding the rock.

► After adding green flock to the base, Aragorn is ready to leap into the fray!

Making Ruins

Ruined buildings make excellent objectives and focal points for your Battle Games in Middle-earth. *Ruined buildings represent remnants of civilisation left over from the war–torn Second Age.*

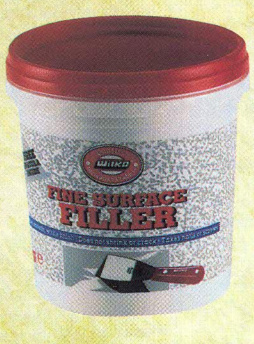
In this Pack's Modelling Workshop we will be building on the techniques used in Pack 2. Here you will learn the basic techniques for creating your own ruined buildings, including how to create details such as rubble to make your models look more realistic. Most of the techniques and materials are straightforward and relatively simple, although for this project you will need to use some plaster-filler, available cheaply from any DIY store.



➤ INTO THE FRAY!
Aragorn races to defend the Rohirrim ruins.

YOU WILL NEED

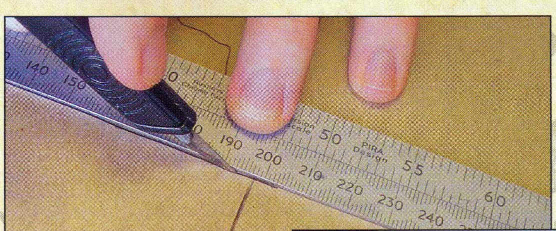
- THICK PACKING CARD
- READY-MIXED FILLER (POWDERED PLASTER FILLER CAN BE USED AS A SUBSTITUTE)
- BLACK AND WHITE ACRYLIC PAINTS
- LARGE PAINTBRUSH
- A CRAFT KNIFE, STEEL RULE AND CUTTING MAT
- MODELLING SAND
- STATIC GRASS
- CARDBOARD (1MM THICK)
- SMALL PEBBLES, ROUGH STONES AND/OR SPARE PLASTIC SPRUES
- MASKING TAPE



➤ ADDING THE TEXTURE
Plaster–filler is great for creating texture on your models.

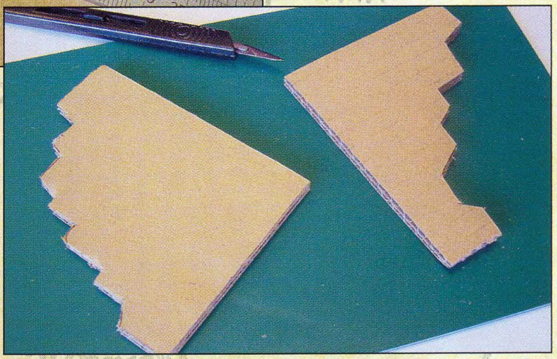
1 Cutting Out the Walls

Mark out the two walls onto thick, corrugated card. You should be aiming for two straight edges (each about 10cm/4" long), which form right-angled corners, and a jagged edge joining them. Use a sharp craft knife and a steel rule to cut out the wall shapes. You should cut onto a cutting mat or other hardwearing surface so as not to damage your table! Be as rough as you like with the jagged edge – it all adds to the effect. If you want to add a doorway to one of the walls, make sure that you leave enough room for it to fit.



◄ CUTTING OUT YOUR WALLS

Use a craft knife to cut out the walls.

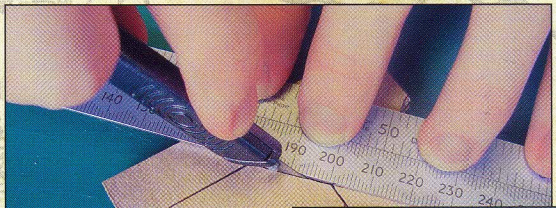


► THE WALL SECTIONS

The more jagged your walls the better. Note that the large piece has space for a doorway.

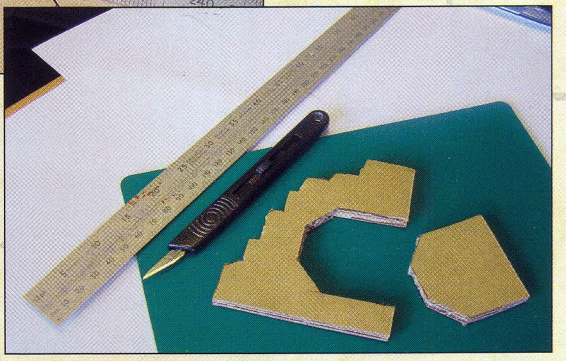
2 Adding a Doorway

If you want to, mark out a doorway on one of your wall sections, and carefully cut it out using your craft knife and steel rule. We have used a door shape that fits in with the imagery in *The Fellowship of The Ring* movie, but there is no reason why you can't create a rectangular or arched door if you prefer. Whatever shape you use, make sure it is tall enough for your models to move through easily.



◄ THE DOORWAY

Ensure the doorway is big enough for a model to fit through.

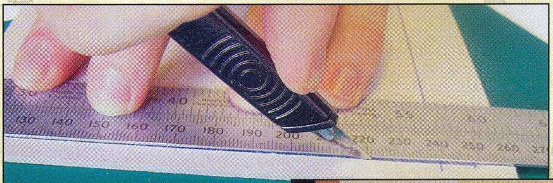


► DOORWAY SHAPE

Try to choose a shape that fits the architecture of Middle-earth.

3 Making the Base

The base is made in exactly the same way as the one for hedge in Pack 3. This time, it should be around 12-13cm/5" square, so as to be slightly larger than the ruins. We made ours using thin cardboard, and cut it out using a modelling knife. It is important to round off the edges slightly so they don't get bent and worn during game play.



◄ MAKING THE BASE

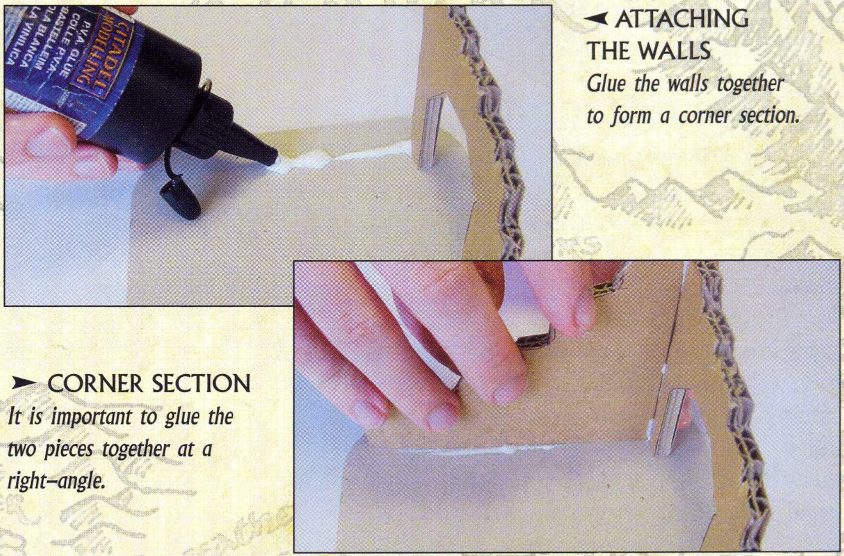
Cut out the base from a piece of thin card.

► CUTTING THE CORNERS

Curve the corners to make the base more durable.

4 Gluing the Ruins Together

Using a thin line of PVA glue, join the walls together to form a right angle, then glue the assembled corner section to the base, leaving a gap of about 2cm/1" all round the edge of the base. Leave the walls to dry for at least a couple of hours before moving on to the next stage.



◄ ATTACHING THE WALLS

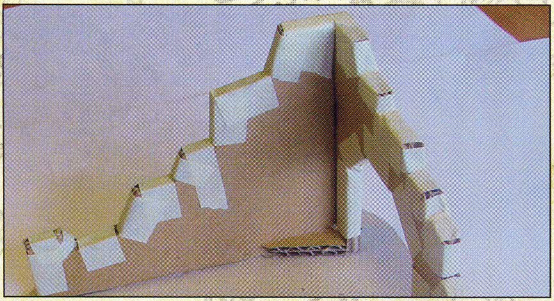
Glue the walls together to form a corner section.

► CORNER SECTION

It is important to glue the two pieces together at a right–angle.

5 Covering the Gaps

Use small strips of masking tape to cover the gaps in the corrugated card. Make sure no gaps are showing before you move onto the next step.

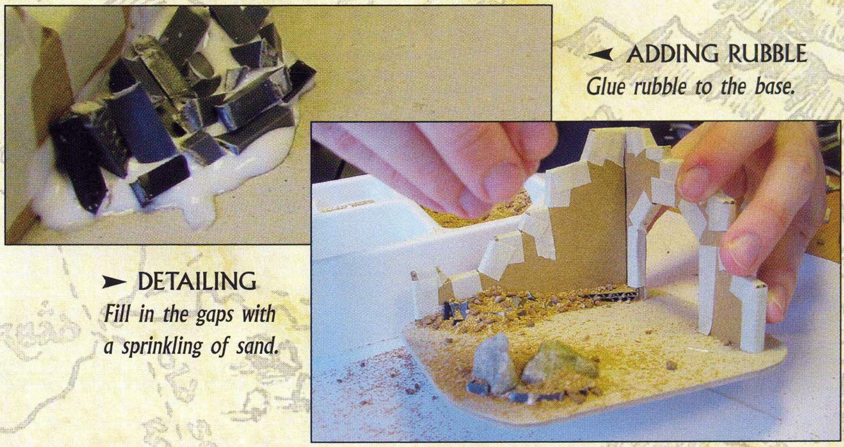


▲ FILL IN THE GAPS

Using masking tape, cover the gaps in the walls.

6 Adding Rubble

Pour liberal amounts of PVA glue in small patches around the base. While it is still wet, stick stones, sprue rubble (see box below), and modelling sand into the PVA.



◄ ADDING RUBBLE

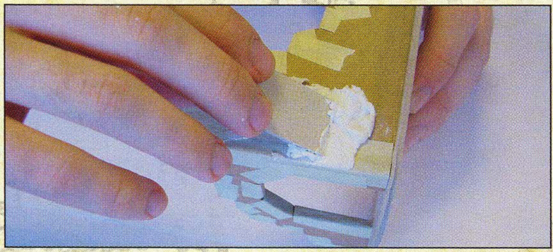
Glue rubble to the base.

► DETAILING

Fill in the gaps with a sprinkling of sand.

7 Adding Texture

Now you are ready to texture the walls of your building. Ready-mixed plaster filler can be spread all over the walls of your ruin using a piece of card. It can even be painted on using a large, old brush. If you are painting it onto the walls, it might be a good idea to add a drop of water to thin it down a little. If you are using powdered filler, then follow the instructions on the packet to mix it up, and then apply it to the walls in exactly the same way. Paint the texture onto the base and rubble as well. Leave it to dry overnight.

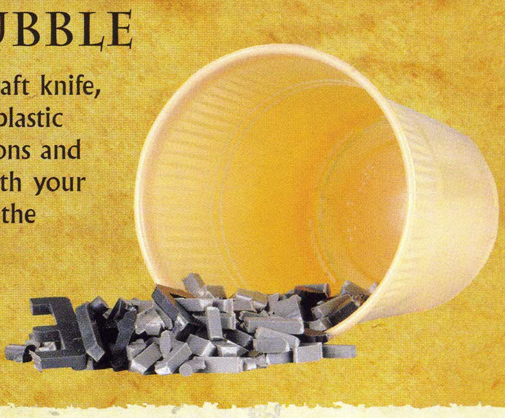


▲TEXTURING

Apply the plaster with an offcut of card.

SPRUE RUBBLE

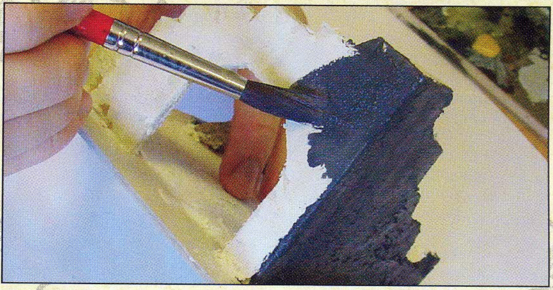
Using clippers or a craft knife, cut sections of spare plastic sprue into small sections and scatter this around with your gravel. Its shape gives the illusion of scattered stone blocks.



8 Painting the Ruins

Mix black and white paint to get a dark grey colour, and paint the whole model, including the base. Make sure no bits of texture or card are showing through.

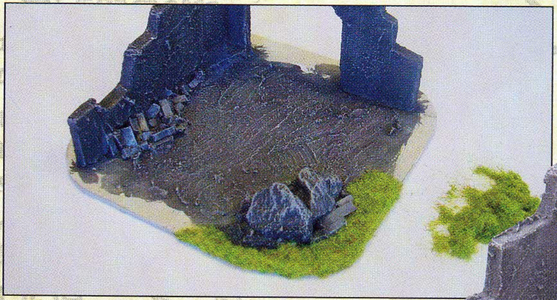
When this first coat has dried, dry-brush the whole piece with a light grey mix, as detailed in Pack 3. You can make the highlight even lighter if you wish by adding more white paint to the mix. When you are happy with the effect, go on to the next stage.



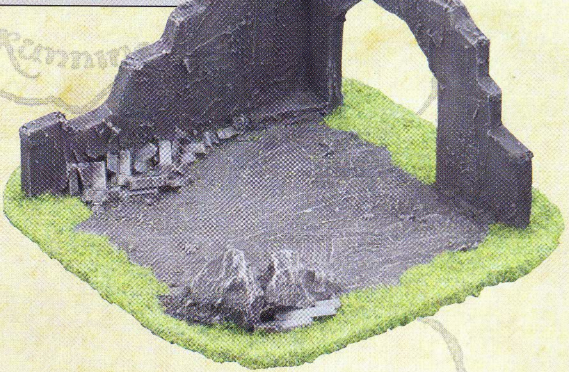
◄ **PAINTING YOUR SCENERY**
Cover the walls with an even coat of paint, and then dry-brush with a lighter shade.

9 Finishing Touches

To finish off the base of the model, add watered down PVA glue around the outside edge of the base. Don't go past the boundary of the walls, because you want to leave an illusion of the square floor of the former building in the centre. While it's still wet, cover the glue with static grass. Shake off the excess over a cardboard box.



◄ **FINISHING THE BASE**
Apply static grass to finish your ruin.



► **FINISHED RUIN**
Your completed model is ready to use in your Battle Games.

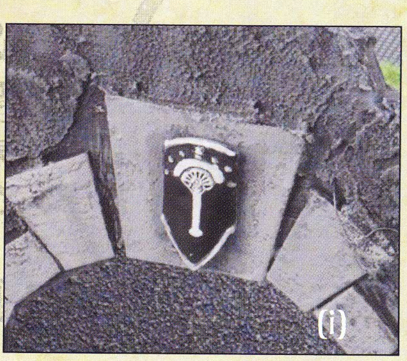
Alternative Approaches

ADDING DETAILS

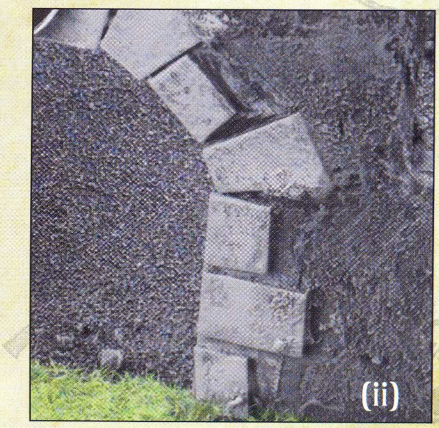
Adding realistic details, such as shields and the weapons of fallen warriors, can really bring a scenery piece to life. In our ruin we have added a shield from a Man of Gondor to the top of the doorway to show that long ago this was a garrison of Gondorian soldiers (pic i). You will also notice that we have added brickwork around the door and on the walls. This was achieved by simply sticking pieces of thin card around the door, and painting them a different shade of grey (pic ii). We will show you how to achieve a similar effect in Pack 7's Modelling Workshop.

Feel free to experiment with different wall shapes, and even adding windows. Middle-earth is full of interesting architecture such as graceful Elven arches and bold Dwarvish designs (pic iii).

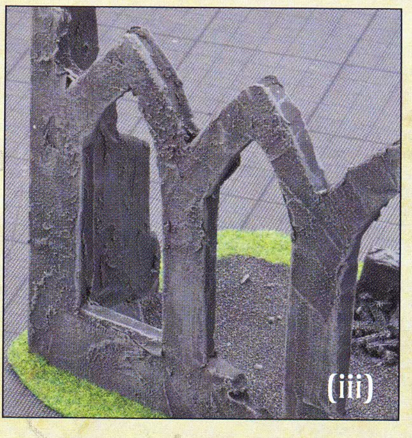
You might also like to try making a slightly larger building that has the remnants of a second floor (pic iv). This was made by sticking a rough triangle of thick card into the inside corner of the wall section.



(i)



(ii)



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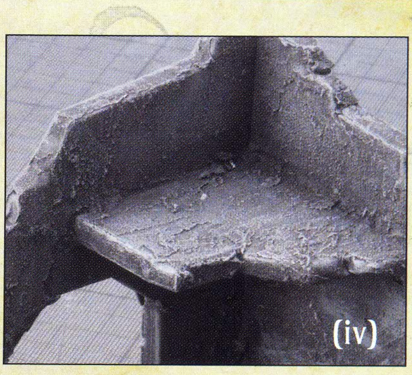

(iv)

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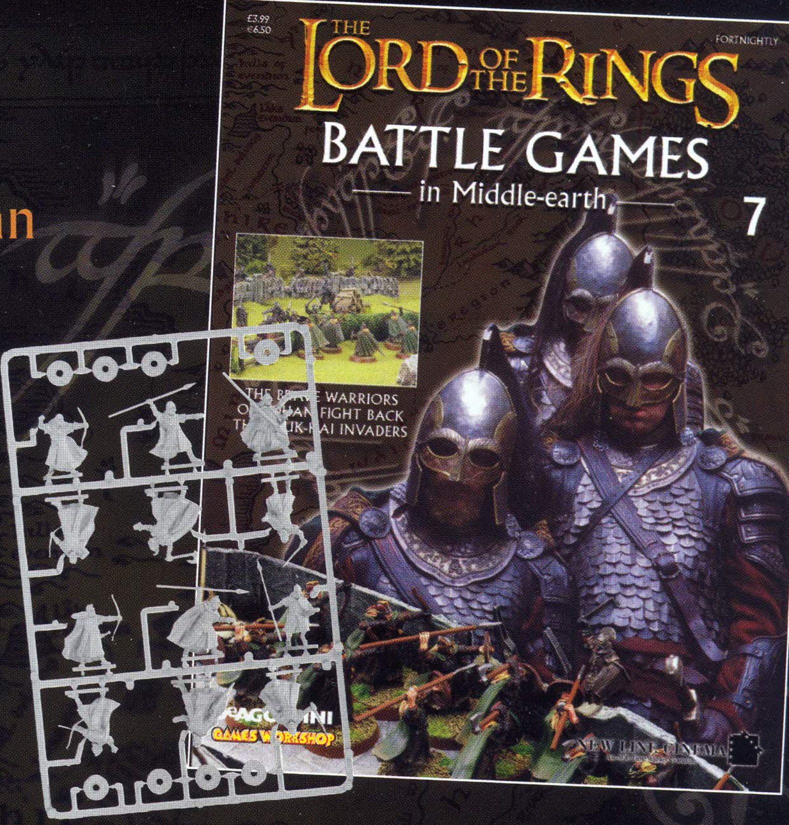
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THE TWO TOWERS

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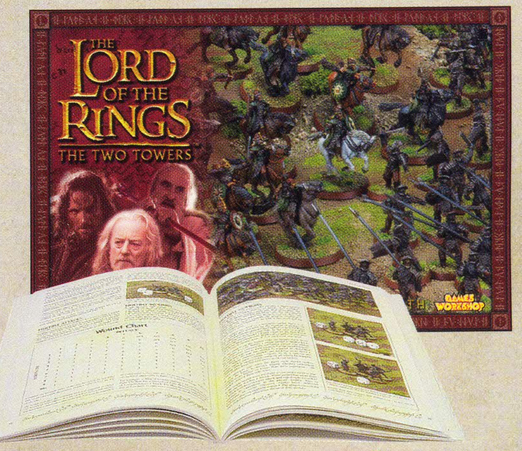
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